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CARNEGIE

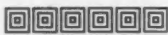
MAGAZINE

PRINCETON UNIVERSITY

May 1959

MAY 12 1959

LIBRARY



Etruscan burial urn, decorated with the reclining figure of a woman in the sleep of death. On exhibit at Carnegie Museum.



The Pre-Roman (Etruscan) Economy

Approximately 850-400 B.C.

This Etruscan burial urn is typical of the fine sculpture and stone-carving of the Pre-Roman period. In addition, many other crafts and industries were developed, including metal working, pottery making, weaving, jewelry making, quarrying and lumbering. And the extremely rich soil of the section made agriculture most important in the Etruscan economy.

A coinage and banking system did not come into use until after the height of Etruscan power. Originally, most trade was accomplished by primitive barter. Later in the period, lumps of copper were used as a medium of exchange.

In spite of their lack of a well-developed money system, the Etruscans were able to rise to power through the use of agricultural and industrial methods which were advanced for their time. Gradually, as trade developed with the Greeks, Carthaginians and other Mediterranean countries, the Etruscans came into possession of various types of Greek coins—which later became the basis for the Roman money system, upon which much of our modern money is patterned.

Thus, the use of standardized currencies and the development of banking practices came into being only as trade and commerce expanded. So it is today—our highly complex monetary and banking systems have come as a logical outgrowth of our modern financial and commercial needs.

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PITTSBURGH BICENTENNIAL 1958-59

COVER

As I wandered the forest,
The green leaves among,
I heard a wild flower
Singing a song. . . .

—WILLIAM BLAKE

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MAY CALENDAR

TREASURED ANTIQUES

Treasured Antiques—From Collections of the Region, an exhibition of furniture, paintings, porcelain, glass, and silver, none later than 1830, will open May 8 with preview the previous evening and continue through June 7. More than 600 objects lent by some 200 local residents are to be shown as a feature of Pittsburgh's Bicentennial celebration, sponsored by the Women's Committee of the Department of Fine Arts of Carnegie Institute. Second floor.

CONTEMPORARY COLLECTION

Some 80 paintings and sculptures by contemporary artists acquired by the Institute during the past few years, together with new prints and drawings and several loaned paintings, will be exhibited from May 20 through June 21. (See page 153.) Third floor galleries.

PRINTS BY SHIKO MUNAKATA

Twelve scroll-mounted prints, *The Disciples of Buddha*, by the present-day artist, Shiko Munakata, a gift of Mr. and Mrs. Charles J. Rosenbloom, may be seen from May 14 through June 21. Third-floor stair well.

EAVESDROPPING ON INFORMAL CONVERSATIONS

A photographic exhibit from the Heritage Series sponsored by educational television station WQED and arranged by Roy A. Stryker and Tom Ross will be on view May 27 through June 27. Gallery I.

PAINTINGS BY DAVID G. BLYTHE

Paintings by Blythe, of Pittsburgh (1815-65), including three recent acquisitions, continue through June 14 in Gallery K.

PERMANENT COLLECTION GALLERIES

Three galleries on the second floor contain the Institute's permanent collection of paintings: Gallery A, the old masters, along with Gothic and Renaissance furniture; Gallery B, modern European; and Gallery C, American paintings.

ILLUSTRATED TITLE PAGES

Books with illustrated title pages from the library of Mrs. Roy Arthur Hunt (sixteenth century to the present) will be shown in the Treasure Room from May 18 through a part of June.

SPEARPOINT AND POTSHERD

The six Indian cultures of the tri-state area are shown by artifacts, drawings, photographs, and reproductions arranged in chronological-cultural sequence. Seven panels feature Monongahela Man, of the Late Prehistoric culture. American Indian Hall.

RELIGIOUS OBJECTS FROM TIBET

A prayer wheel, silk-scroll portrait of the Dalai Lama, amulet, printing board from Tibet, lent by the Museum, are displayed in the Library Public Affairs Room.

MAMMAL HALL

Glacier Bear is the most recently installed of the mammal habitat groups, and new backgrounds have lately been given the Guanaco, Siberian Tiger, Snow Leopard, and Giant Panda. Second Floor.

AND SO THEY CAME TO THE POINT

Costumed dolls illustrate the story of Pittsburgh's two hundred years in a joint exhibit from the Pittsburgh Doll Club and the Museum: Indians; French and Dutch explorers and traders; French, Scotch, Scotch-Irish, Irish, English, German, and Negro settlers; and immigrants from 1840 to 1906—Scandinavian, Polish, Lithuanian, Italian, Hungarian, Belgian, Chinese, Yugoslav, Roumanian, Finnish, Welsh, Greek, Syrian, Czechoslovakian, and Russian.

PITTSBURGHIANA

Printed materials from the early days of the city include newspapers, almanacs, directories, religious tracts, and journals from the Library collection, displayed in the Library hallway.

WE HUMANS

Eight panels sponsored by the Mayor's Commission on Human Relations, prepared by the Museum's Section of Man, with explanatory pamphlet published by the United Steelworkers, have to do with intercultural relationships.

SUNDAY ORGAN RECITAL

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

Dr. Bidwell's guests during May are two pianists, Paul Walter on the 3d, Boyce Reid on the 17th.

Memorial Day program, in addition to Bach, Franck, Mozart, Sousa, will include compositions by Pittsburghers: Victor Herbert, Arthur B. Jennings, Homer Wickline, Alan Floyd, Catherine Croker.



QUEEN ANNE CARD TABLES LENT BY MRS. JOHN W. LAWRENCE

TREASURED ANTIQUES

A Bicentennial Exhibition

JEWEL A. BICKEL

THE Women's Committee of the Department of Fine Arts of Carnegie Institute is sponsoring an exhibition that is of deep interest to all who care about old and rare furniture, paintings, porcelain, glass, and silver. The exhibition, *Treasured Antiques—From Collections of the Region*, all privately owned, opens on May 8 and will remain at the Institute for a month.

About a year ago with this exhibition in mind, a resource file was compiled from lists in the Department of Fine Arts and the names of those known to the Committee and their friends. Letters were sent out asking that each individual list what he has and return this to the Department of Fine Arts for

their records. A telephone follow-up was the next step, and the response was exciting and gratifying.

More than six hundred objects, none later than the year 1830, have been loaned by about two hundred people. The exhibition takes place in the six galleries on the second floor of Carnegie Institute.

Among the famous paintings are a Rembrandt portrait, *An Elderly Jew*, owned by Charles J. Rosenbloom, and a William Blake also owned by Mr. Rosenbloom. The portrait of Philip IV of Spain by Rubens, owned by Howard A. Noble, as well as several Corneille de Lyons, Reynolds, Romneys, and Peales will be on exhibition. Mrs. Paul B.

Ernst has loaned a rare Limoges plaque, sixteenth century, and Mrs. S. J. Anathan, a seventeenth-century oil painting on lapis lazuli. Mrs. Herbert A. May has lent one portrait by Sir Joshua Reynolds and another by an unknown artist of Catherine the Great of Russia, painted at the time of her coronation.

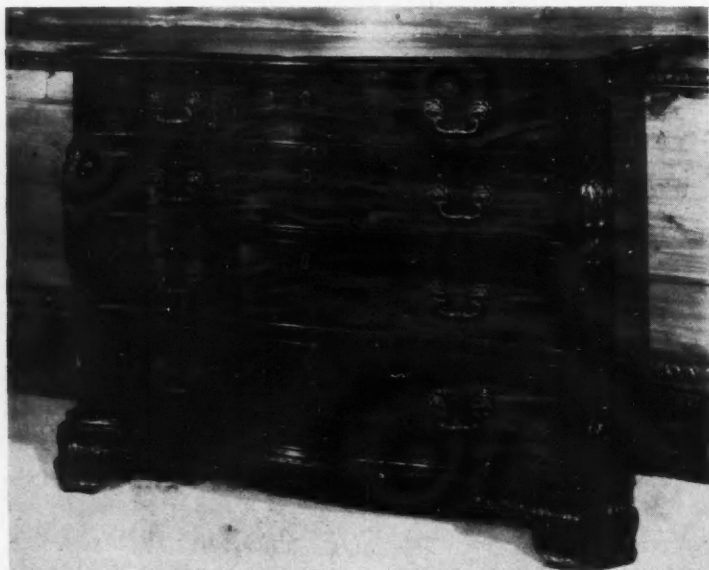
Choice pieces of armorial Chinese export ware are an important part of the porcelains to be shown, as well as cups, saucers, tea caddies, and a helmet creamer in brown and gold. There are also a Vincennes bowl (c. 1750), a Sèvres dish, and many, many other pieces representative of the best makers of porcelain of bygone centuries.

The galleries are set up as rooms, and the furniture, paintings, and decorative arts objects will be placed according to period and country of origin—an English room, an American room, and so on. Cases will hold the smaller objects of priceless value and in-

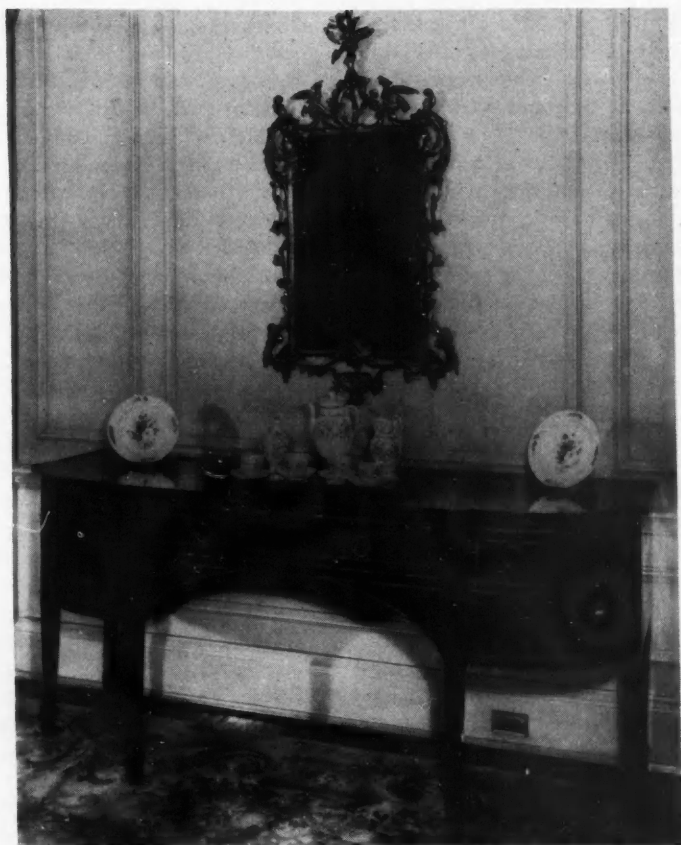
terest, many of which have never before been exhibited.

One of the most interesting things in the exhibition is a sixteenth-century bed from the Davanzati Palace, now destroyed, and there is also a table from the same Palace. There are a pair of Hepplewhite armchairs (Philadelphia, early nineteenth century) that are unique of their kind, loaned by Mr. and Mrs. James H. Beal, and a mahogany settee (English, 1775), also Hepplewhite, from the collection of Mr. and Mrs. W. Randall Compton. Mr. and Mrs. H. J. Heinz II are lending a

As a member of the Women's Committee of the Department of Fine Arts, Mrs. Bickel has been handling publicity for the exhibition of Treasured Antiques. Along with her interest in antiques, especially English furniture and porcelain, she is active on several welfare boards: the Family and Children's Service, the Health and Welfare Association, and the Home for Aged Protestant Women. She is also vice president of the Women's Association of the Pittsburgh Symphony.



CHIPPENDALE DRESSER, LATE 18TH CENTURY, LENT BY MRS. H. J. HEINZ II



ENGLISH SIDEBOARD, 18TH CENTURY, LENT BY MRS. JOHN BERDAN

pair of Queen Anne gaming tables, and a pair of oak chairs made for William Penn. An English oak dresser (c. 1780) and a pair of Queen Anne chairs owned by Mr. and Mrs. Robert L. Feldman are among the rarities to be enjoyed.

One of the outstanding exhibits will be in Gallery K. Mrs. John Berdan and Mrs. John H. Ricketson have reproduced as nearly as possible a room from "Picnic," the country home on Stanton Heights built by William Croghan for his daughter, Mary Croghan

Schenley. When the house was given up, the ballroom and reception room were reconstructed in the Cathedral of Learning as a memorial, and the furniture and other objects were willed to members of the family or sold at auction. Many of these pieces have been traced to their present owners, who have gladly lent them to make a replica of one of the rooms in this once-famous house.

It is impossible to give any idea of the old silver by the most outstanding silver-makers, the glass, the antique Oriental and Aubusson

rugs, and the countless samples of creative art in all its variety. A catalogue is available (\$1.00). The kindness and generosity of those who have lent their Treasured Antiques cannot be overestimated.

The Women's Committee of the Department of Fine Arts, of which Mrs. W. C. Robinson, Jr., is chairman, is grateful to the Pittsburgh Bicentennial Association, the Commissioners of Allegheny County, and Carnegie Institute, for making this exhibition possible.

A list of the sponsoring committee, of

which Mrs. J. Kennedy Beeson is general chairman, follows: Mrs. George M. Wyckoff, Mrs. T. C. Wurts, Mrs. Henry Oliver, Mrs. William Penn Snyder, Jr., Mrs. B. F. Jones III, Mrs. William Rea, Mrs. A. W. Schmidt, Mrs. Bernard S. Horne, Mrs. J. Judson Brooks, Mrs. William D. Bickel, Mrs. George Ketchum, Mrs. John Barclay, Jr., Mrs. B. Homer Hall, Mrs. John Galey, Mrs. George H. Love, Mrs. John Berdan, Mrs. John H. Ricketson, Mrs. Henry Vaughan Blaxter, Miss Evelyn Evans, Mrs. Paul G. Benedum, and Miss Genevieve Lord Bell.

AMERICAN ASSOCIATION OF MUSEUMS

THE Space Age and the role of museums therein will be the dominant theme for the fifty-fourth annual meeting of the American Association of Museums to be held in Pittsburgh Wednesday, June 3, through Saturday, June 6. Hosts to the nearly six hundred delegates from all over the country and representatives of foreign museums will be Carnegie Institute, Mellon Institute, University of Pittsburgh, Buhl Planetarium, Historical Society of Western Pennsylvania, Arts and Crafts Center, Westmoreland County Museum of Art, and Pennsylvania Historical and Museum Commission.

Speakers at the opening session will be W. E. Swinton, president of the British Museums Association, Alice J. Turnham, president of the Canadian Museums Association, and Edward P. Alexander, president of the American Association.

Four education directors of museums in Jacksonville, Philadelphia, Brooklyn, and Montclair will give a joint discussion of "Museum Values for Modern Education."

Philip Johnson, New York architect, will have as his topic: "Will Architects and Museum Directors Ever Understand Each Other?"

The list of sections of the Association that will hold sessions on their special problems indicates the wide range of museum interest and of the Association membership. These include Art Museums, Science Museums, Craft and Industrial Museums, National and State Parks, Planetaria, History Museums, Children's Museums, College and University Museums, Superintendents, Registrants, Art Technical and Science Technical, Education, and Librarians. Separate meetings are scheduled for business managers, public relations representatives, and sales desk managers.

Among the organizations to be represented by speakers on museum techniques during the three-day sessions will be the Brooklyn Museum, the Collection of Edgar William and Bernice Chrysler Garbisch, William Rockhill Nelson Gallery of Art, Philadelphia Resins Company, Milwaukee Public Museum, Schumm Traffic Agency, and Oak Ridge Institute of Nuclear Studies.

Representatives of The Detroit Institute of Arts, Corning Museum of Glass, Cooper Union Museum for the Arts of Decoration, H. F. du Pont Winterthur Museum, The Wal-

[Turn to page 157]

CARNEGIE INSTITUTE'S CONTEMPORARY COLLECTION

GORDON BAILEY WASHBURN

As we have often been told, Andrew Carnegie encouraged the newly founded Carnegie Institute to purchase contemporary art. By this means, he proposed, it might acquire the old masters of the future. As a theory, this principle was defensible; but in practice it showed its vulnerable aspects. To judge wisely the art of your own time requires a sensitivity of judgment possessed by scarcely a handful of people in the world. One of these may be doing the job for your local museum, but the chances are against it. Moreover, if he is, it will be only because he is allowed considerable freedom of action, since in modern times the best in contemporary art is always unacceptable to most people. It offends by reason of its very newness, its freshness and vitality. Because it proffers an unexpected image, the product of a unique personality and vision, it appears like a veritable attack upon the accepted images of society.

Most buyers in the contemporary field enjoy the challenge that this situation implies. Essentially speculators, they delight in pitting their finely sharpened wits against the undisclosed answers of a history that is unfolding—that of their own time. Do not imagine that you are investing your funds, as a buyer of modern art, warned a recent article in *The Saturday Review of Literature*; you are really gambling. Do it, if you must, the au-

Since Mr. Washburn came to Carnegie Institute in 1950 as director of Fine Arts, he has organized the International Art Exhibitions of 1952, 1955, and 1958, the last of which included contemporary sculpture. A part of this article appeared in French in the Paris magazine, *L'Oeil*, for January.



KING OF HUNGER
Assembled sculpture by ROBERT JACOBSEN

thor advised, but don't kid yourself about the hazardous nature of your activity. Actually, the rapidly rising market of the last fifteen years has made it relatively easy to profit by collecting in the modern field. But this situation has itself misled the foolhardy into the false assumption that they are buying "securities."

Because it was never provided with any funds to buy "old masters," Carnegie Institute has followed Mr. Carnegie's program from 1896 to this day, a period of sixty-three years. It seldom bought anything from the past and was given little. Instead, it used its International Exhibitions as quarries for its

acquisitions, which were modest enough in bulk and conservative in kind. No one would expect that such committee-chosen material would often pass the test of time, and we are not surprised if a large part of it has not. Yet, even so, there are fine things to be seen out of this buying and many of these pictures have become public heirlooms, a delight in whose imagery is passed on from one Pittsburgh generation to another. Such works include Edward Hopper's *Cape Cod Afternoon*, William Merritt Chase's *The Tenth Street Studio*, George Bellows' *Anne in White*, and Winslow Homer's *The Wreck*.

Within the same period of time a number of American private collectors, such as John Quinn, Albert C. Barnes, Duncan Phillips, Edward W. Root, Walter Arensberg, and G. David Thompson have bought more boldly, more successfully, and out of far larger resources. But American museums are not private individuals, and it is embarrassing to their trustees to be party to adventures in patronage that cannot fail to seem "utterly crazy" at the moment of their first beckoning. Yet, it is only at this moment (or within a brief time thereafter) that they are available to modest versus millionaire purses.

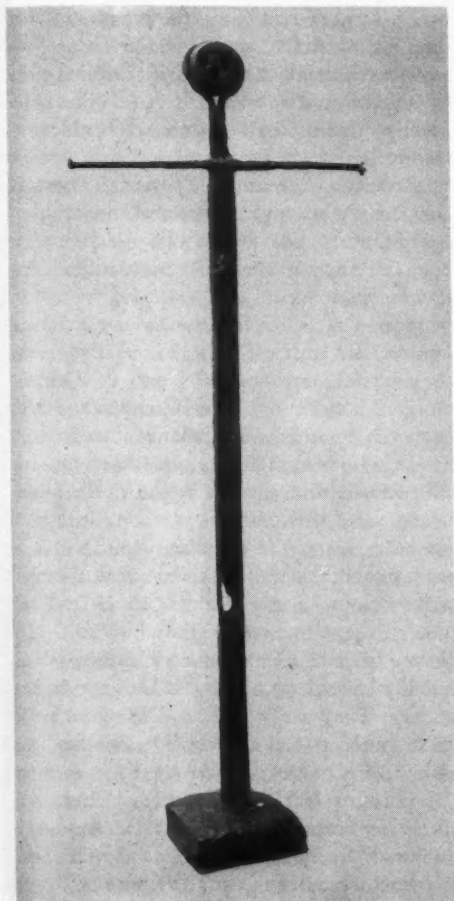
The purchases that have been made in the field of contemporary art by the Department of Fine Arts of Carnegie Institute were always from private funds. There is no cause, therefore, for the complaint that is sometimes heard against a misuse of public resources. Most of the Institute's funds are in an accumulation known as the Patrons Art Fund, which seems ever close to complete exhaustion in spite of our restrained use of it. It was richly augmented this past season, at the time of the Pittsburgh Bicentennial International, by a gift of \$15,000 from the Howard Heinz Endowment, all of which was used to purchase works from the big exhibition. As always, the opportunity that this assemblage

of contemporary material presented called for an extraordinary response.

We were able by this means, happily enough, as well as through other generous gifts from a variety of sources, to add thirty-three new works, of both painting and sculpture, to our collections. Such material, it should be noted, does not go into the "permanent collection" but rather into our collection for the Gallery of Contemporary Art. This large, third-floor gallery is constantly employed for the display of modern material, it being the view of the director and trustees that it is only by constant reacquaintance with this contemporary material that we educate our responses and become adjusted to the new visions of reality that are constantly offered. Works of art for this gallery pass into the permanent collec-



ENCOUNTER V
Iron and cement by LYNN CHADWICK



THE MARINER (bronze) by F. E. McWILLIAM

tion only when it seems to the director and trustees that they have successfully passed a reasonable test of time. Unlike the National Gallery in Washington, however, we do not follow the rule that to be included in the permanent collection an artist must have died twenty years before.

Probably only a minor percentage of this collection for the Gallery of Contemporary Art will survive as possessing any permanent

significance. As with big exhibitions, such as the Pittsburgh International itself, there must be more experiment than discovery, more dross than gold. A healthy level of achievement must always rest, as history reveals, on a solid platform of participation, the great one out of a thousand artists requiring the others to support and sustain his activity as a creator. Art builds upon art, but not only upon the art of the past. Genius and talent constantly feed upon each other, and it is for this reason, at least in part, that major artists do not develop or survive in isolation, or even on the periphery of a civilization. Paris, Berlin, New York, and other such major crossroads of the world's culture are not for nothing the chosen habitations of artists as well as of their cultivated patrons.

The Institute's collection in the Gallery of Contemporary Art, though including only about fourteen sculptures, already begins to be of interesting size as an assemblage of modern paintings. Recently, several museums have made large selections of pictures from it for complete exhibitions, while individual paintings are constantly borrowed for shows in both Europe and America. Out of over eighty works in this collection, thirty-four are American, twelve from the School of Paris, eleven French, eleven Italian, four German, three English, two Belgian, while one each comes from Japan, Denmark, Spain, Austria, and Israel.

We have now hung this entire assemblage of material on the third floor of the Department of Fine Arts (May 20-June 21), and we have extended the exhibition to embrace modern material from our print and drawing collections as well. Here, too, we possess some material of interest that suits the occasion. A few loans are included, notably a group of paintings and a sculpture that have been borrowed from a Pittsburgh collector who has only recently started to buy contem-

porary art. His loans include Alan Davie's *Target for NO Shooting*, Soulages' 20-7-56, and Philip Guston's *Branch*, all of them major works by these well-known artists.

It should be pointed out, with gratitude, that the big *Siegfried* by Franz Kline is the combined gift of a number of friends who by cash donations have made it possible for us to acquire it. These generous and responsive contributors include James H. Beal, Mr. and Mrs. Richard M. Hunt, Mr. and Mrs. Alan G. Lehman, Alexander Lowenthal, the George H. and Margaret McClintic Love Foundation.

Three delightful new items of contemporary art were acquired this past year by the Art Director on his travels for the International, through a gift of \$1,000 from Charles J. Rosenbloom. These are Robert Jacobsen's amusing *King of Hunger*, an assembled sculpture, Egill Jacobsen's painting entitled *Mask*, René Magritte's *Le Rossignol*, and Enrico Baj's *The Curious Couple*. The first two items are by well-known Danish artists, the third by a famous Belgian surrealist, and the last piece is by an Italian who has recently begun to be known to European collectors.

It may also be noted that several memorials are shown. In the first instance, the group of works given by her friends and family in memory of Lillian Claster, which includes Raoul Ubac's *Tableau aux Fragments d'Ardoise* as well as a collage by Hans Arp and an oil painting by Alberto Giacometti; secondly, Ellsworth Kelly's *Aubade*, given in memory of Richard Mace Feldman; and thirdly, the two memorials to David Thompson: the great monumental sculpture by Henry Moore given by Mr. and Mrs. G. David Thompson, and the lovely watercolor by Ellsworth Kelly given by a group of young friends of the family.

It is not sufficient in a great city like Pittsburgh that we should see only occasional exhibitions of the world's contemporary art such as travel about from one museum to an-

other. If we would enjoy the art of our own day, we must live with it as much as possible, a requirement not entirely fulfilled even by regular visits to a collection like this. Ideally, it would be best if we could constantly live in the same rooms as such works; which is to say, if we could personally possess them. Even a single picture of challenging significance, once intimately grasped, can open one's eyes to a whole new world of profound experiences.

Anyone who has lived with works of art knows that the best of them usually reveal their merits only gradually and as if reluctantly. Many are not to be seized by the first nor even by the twentieth examination. A friend, who is a collector, will sometimes ask a dealer what he has that he can't sell. When I first heard this question, I thought it was intended to put the salesman at a disadvantage, but this turned out to be a mistaken interpretation: "Every dealer," my friend reminded me, "has works that he can't sell simply because they do not yield themselves quickly enough to the hurried visitor to his gallery. They are 'tough' works, which require much contact and considerable meditation before one begins to see their merits. 'In point of fact,' he declared, "these are likely to be the dealer's best pictures—the ones most likely to survive. But they are also the most difficult for him to dispose of."

The appreciation of art takes time. The Gallery of Contemporary Art provides everyone with a chance to see, over a prolonged period, a variety of modern works by widely discussed artists of various countries and schools. The present exhibition, which is designed to display the entire range of our possessions in honor of the meetings in Pittsburgh of the American Association of Museums, also gives Pittsburghers a first chance to review what has been brought together over the last few years for our thoughtful

consideration and enjoyment.

We have placed our sculptures, few though they are, in Sculpture Court near the entrance of the Institute. Included in this first arrangement are Giacometti's *Leg*, a loan from an anonymous Pittsburgh collector, as well as Lynn Chadwick's *Encounter V*, which has been purchased by the Department of Fine Arts through a gift from The A. W. Mellon Educational and Charitable Trust.

We proudly show the latter sculpture for the first time since its recent appearance in the 1958 Pittsburgh Bicentennial International, together with sculptures by Eduardo Chillida, Raoul Ubac, Gio Pomodoro, and Emil Cimiotti, all of which came from the same exhibition. The delicate Cimiotti, it may here be noted, was a welcome gift of the Women's Committee (Senior.) The marvelous Giacometti of *Four Figures on a Pedestal* was an earlier donation from Mr. and Mrs. H. J. Heinz II. Six other sculptures in this display, in fact the largest part of the collection, have been the generous gifts over a period of years of G. David Thompson. The sculptures by McWilliam and César were given by Mr. and Mrs. Thompson from the 1958 International, while the works by David Smith, Marino Marini, Noguchi, and Dioda are their gifts dating from previous years.

At a time when sculpture begins once more to assert itself as a major form of art, on an equal footing with painting, there could be no more appropriate moment to make this preliminary effort toward the creation of a distinguished collection for Pittsburgh.

MUSEUMS ASSOCIATION

[Continued from page 152]

place Collection of London, and the Frick Collection will hold a panel discussion on the Decorative Arts.

Other organizations to be represented on

CARNEGIE INSTITUTE SOCIETY

Names of prospective members

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the program include the University of Pittsburgh, Science Service, Crane Museum of Dalton, Mass., George Eastman House, National Park Service, Charles Lathrop Pack Forestry Foundation, Cranbrook Institute of Science, Miami Museum of Science and Natural History, Air Force Missile Test Center at Patrick Air Force Base, University of Florida, Air Force Academy Museum and Memorial Center, University of Colorado Museum, Old Sturbridge Village, and Mackinac Island State Park Commission.

Tours of a Jones & Laughlin steel mill, the Darlington and Art Libraries at the University of Pittsburgh, Buhl Planetarium, the Arts and Crafts Center, Old Economy, the new Westmoreland County Museum of Art, as well as LecTOURS of Carnegie Museum and an Allegheny River boat ride will supplement the business sessions for the delegates.

M. Graham Netting, director of the Museum at Carnegie Institute, and Gordon Bailey Washburn, director of the Department of Fine Arts at the Institute, are co-chairmen for the convention.



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PENNSYLVANIA'S PUBLIC LIBRARIES

What we have and what we need

AGNES KRARUP

PENNSYLVANIA librarians have known for years that public library service over the state has not measured up to standard; yet even they were shocked when a recent survey disclosed the deplorable inadequacies in the state-wide picture of financial support, staff, hours open, and book collections. Over one sixth of our public libraries, for example, have no adult encyclopedia whatever, a deficiency scarcely to be believed. An additional one fifth have no adult encyclopedia published within the past ten years.

THE PENNSYLVANIA SURVEY

In 1957 federal funds granted to the Commonwealth under the Library Services Act of 1956 made possible a comprehensive study of Pennsylvania's public libraries. This survey, recently completed by a staff under the direction of Lowell Martin, dean of the Graduate School of Library Service at Rutgers University, is perhaps the most comprehensive state-wide library study ever made.

Apart from inadequacies in basic reference tools, what other lacks in public library service in Pennsylvania were disclosed as of 1958? From a total of eleven million citizens, over two million are completely without local library service; another five million and seven hundred thousand people are using facilities that are grossly inadequate for their subject and information needs.

Miss Krarup is chairman of the Library Development Committee of the Pennsylvania Library Association and a former president of the Association; also, she is a member of the Governor's Commission on Public Library Development. She is director of School Library Services for the Pittsburgh Public Schools.

Similar inadequacies for hours open, numbers of professional staff, and special services such as work with children were found by the surveyors.

All of this is traceable to lack of funds. Pennsylvania spends \$.83 per capita on public library service; New York \$2.50 and Ohio \$2.68.

PROPOSALS FOR IMPROVEMENT

The Pennsylvania Library Survey, however, does not stop with a consideration of today's unpleasant realities. It proposes a plan for improvement that is realistic yet reasonable; imaginative and creative, yet economical. This plan was developed by the survey staff with the constant assistance of an Advisory Committee appointed by the Pennsylvania Library Association. Briefly, it recommends a co-ordinated library system that would reach every person in the state. It is a practical plan because it utilizes existing strength, because it is flexible, and because it has built-in economies. Local service would be made available to every citizen within twenty minutes by car through his own town library, or his branch of an urban library, or a bookmobile. The formation of libraries in unserved areas would be encouraged by the State Library.

In addition to local service there would be created across the Commonwealth not more than 30 strong district libraries to serve Pennsylvanians in a fairly large region but no farther away than an hour's drive for anyone. In every case these centers would be developed by strengthening present good libraries. They would then not only open



ALLEGHENY COUNTY BOOKMOBILE IS POPULAR WITH BOTH CHILDREN AND GROWNUPS

their doors to everyone in their service area, but would also send books freely to other libraries on interlibrary loan. They would also, by contract with local units, stand ready to give advice and guidance in such specialized aspects as library work with children and young people and to co-ordinate certain technical and routine processes such as ordering and cataloguing. Each local library (while working co-operatively to give Pennsylvania citizens the best service possible) would still retain its own identity and independence.

Finally, the four large resource collections in Carnegie Library of Pittsburgh, the Free Library of Philadelphia, the State Library in Harrisburg, and Pennsylvania State University would be expanded and co-ordinated with one another. These are strategically located across the Commonwealth so that anyone in the state would have access to research facilities that may be reached

within one day's journey forth and back.

Every resident would find in these three kinds of libraries—local, district, and resource—materials for his day-to-day reading, professional help for his special information needs, and excellent resources for research.

The cost of setting up such a service across the state is not excessive. The report suggests a per-capita amount of about \$2.00, well below the \$2.50 considered nationally to be a minimum amount for good, but not outstanding, libraries. It is proposed that 75% of this cost be borne by the local communities; 25% by the state.

STATE AID FOR LIBRARIES

The proposed state share for local libraries is \$.25 per capita, provided that three conditions to insure improvement in services are met. There must be a local financial effort to produce funds, recommended as the equivalent

lent of one-half mill on market value of taxable real estate; there must be compliance with certain minimum standards of excellence, given in detail in the survey; and there must be participation in the co-ordinated effort of libraries in the district. This requirement, the report states, "is simply that the local library help with the planning of the system, utilize its services, and where it is able, assume its share of the responsibilities of the system." Local libraries are given five years to comply with the first two conditions, one-quarter mill on market valuation being considered a fair share with which to begin meeting the requirement of local financial effort. Additional state aid would be given the district and resource libraries for service to people outside their own governmental units. The plan proposes also some miscellaneous features such as scholarships and a modest capitalization fund.

THE ROLE OF THE STATE LIBRARY

State aid is central to the whole program of lifting library service in Pennsylvania out of the doldrums. As it is imperative that this money be spent wisely, the role of the State Librarian assumes greater importance than it has had before. It will be his duty to receive and approve plans from local libraries for the use of state funds, and his function to see that at least minimum standards of local support and staff are maintained. Assistance should be expected from the State Library in providing leadership, setting standards, and gathering statistics. At the same time, however, the plan proposes a legally constituted Advisory Council on Library Development to advise the Governor and the Superintendent of Public Instruction with respect to the State Library and the Commonwealth's library program. This Council, it is believed, will act as liaison between communities and the state government on library matters.

PRESENT STATUS OF THE PLAN

The Pennsylvania library plan as worked out by Dr. Martin and his staff was, as it developed step by step, subjected to the questions and suggestions of the Advisory Committee of the Pennsylvania Library Association and then approved by the membership. Upon completion it was presented to the Governor's Commission on Public Library Development and again received a searching analysis with resultant revision before the Commission also approved the report. Drafts of the proposed laws have been drawn up and are at this writing in the Governor's hands, awaiting introduction into the General Assembly.

On March 23, 1959, at their own expense, 308 library trustees from all over Pennsylvania attended the first Pennsylvania Governor's Conference of Public Library Trustees. This was held in Harrisburg to discuss the proposals, and this group also endorsed the plan.

The report in two volumes is now available in every public library for those who wish to study it in detail. It represents the most hopeful opportunity for real library progress that this Commonwealth has ever had or is likely to have for some time to come. That it is state-wide, complete, and practical should bring the support of organizations, government officials, and individuals. In these days of concern over education, each person should ask himself what is going to happen to this great plan for lifelong educational facilities that Pennsylvanians can now secure for themselves at a cost of about \$2.00 apiece annually. It is to be hoped that the convictions and demands of thousands of our people and the work of the many groups dedicated to improving the cultural life of the communities of our Commonwealth will focus public attention on this plan and will rally overwhelming support for it.

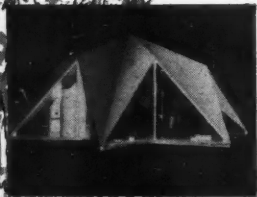
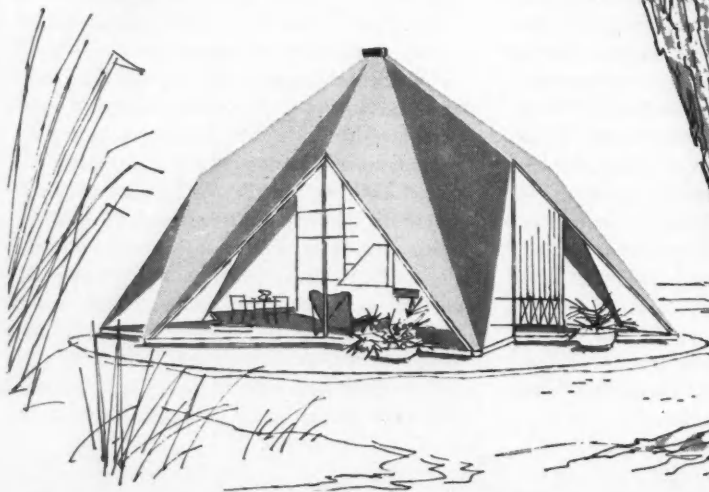
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A CLASSIC NOVEL OUT OF TURBULENT RUSSIA

Comments on "Dr. Zhivago" by Boris Pasternak, winner of the Nobel Prize

SOLOMON B. FREEHOF

THE Russian novel became great during the last century, in a period when realism dominated European literature. The novel everywhere had thrown off the Gothic incrustations of literary decoration and had become a practical instrument for portraying the straightforward facts of social life.

In England the realistic novel dealt with family life, because England, among all the countries of Europe, suffered least disturbance in the stability of its family life. The realistic novel of that country, accordingly, became family chronicles like the *Forssyte Saga*. In France the realistic novel, written in a great agricultural country dominated by one metropolis, showed a bipolarity, alternating between the countryside and Paris, as may be seen in Zola's *Les Rougon-Macquart* series.

In the Russian novel this sociological realism brought into the world's awareness a picture of how the serfs and the peasants lived; how, in St. Petersburg, the government servants and the nobility lived. And, while describing the actual life of the Russian classes, the great Russian authors also managed to develop an inwardness, an exploration, a discussion of the inner life, of thoughts and dreams and fears of all manner of men and women. Russian novels are the most self-revelatory of all modern novels. In all the great Russian novels, *Crime and Punishment*, *The Brothers Karamazov*, *Fathers and Sons*, *War and Peace*, the characters, often just met by chance, possibly in a drawingroom or on a train or in a tavern, proceed almost at once to pour out their hearts to each other. Of all the novels of Europe and America, the Russian are the most completely confessional.

So the Russian novel became the great path-finding novel in the realm of psychology. Even students of modern scientific psychology sometimes do well when they restudy Dostoevski. The discovery of the inner life was almost inevitable in great novelists who let their characters talk themselves out by the hour.

There is also a characteristic religious mood in the Russian novel, a religious questing that perhaps can best be described as a general mysticism. There was a time in Dostoevski's checkered career when he was sent away to Siberia as a radical, another time in his career when he became religious. He suddenly came to believe that the Russian Orthodox religion was the truest expression of the deeper soul of the simple Russian peasant. Tolstoi, too, at a period of his life rediscovered religion.

It is these special characteristics of the Russian novel that took Europe by surprise and constitute a grand step forward in the history of literature. Here was a novel that lived on many levels. It was realistic-sociological, describing society as it truly is; then, surprisingly, it was also individual and psychologically confessional; and finally it became a religious quest.

Understanding the threefold nature of the classic Russian novel, perhaps we can understand why the novel died in Russia after the Revolution. In discussions of Russia's literary debacle, the explanation is usually given that the novel died in Russia because of the tyranny of the Russian government, which imposed its materialistic philosophy so that the soulfulness of the Russian people shriveled

up. More practically the fact is, also, that the Russian government is the sole book publisher. While it may publish millions of copies, as it has of certain books, it publishes only books of which it approves. An author cannot turn his rejected manuscript over to another publisher; there is only one.

The Soviet government might well have welcomed the classic type of Russian novel, which for two generations had won the hearts of the West. Would it not have been valuable propaganda? But clearly the Soviet leaders felt compelled to suppress this literary tradition. Once we understand the nature of the classic Russian novel, this becomes clear. For the Communist government claims to have the true sociology and to have achieved liberation from poverty and oppression. Thus it does not want any sociological novels extemporizing new descriptions of society and possibly new solutions.

As for the inner meditateness of the classic mood, the long, mutual confessionals of griefs and hopes, the Russian government despises this for another reason. The Communist conception of history is materialistic: What matters in human life is things rather than thoughts, machines rather than meditation. If the people are going to be allowed to sink into such endless dreaminess, who will work the extra hours at the machine? Meditateness and mysticism are considered to be self-deluding aberration; a human being should be practical and hard-working, with his whole mind on his job.

As for religion, of course that is virtually proscribed in Russia. You can belong to a church, but you will pay a big price. You must sacrifice all hope of promotion.

In brief, the Soviet government officially detests the very elements that had made the Russian novel great. Thus everyone who has grown up in these forty years of the Soviet regime would be expected to have lost the

moods that might have enabled him to write in the classic Russian vein. If by some chance a novel could appear in the old classic mold, it would be an anachronism.

Well, it has happened! A novel has been written that is precisely in the old classic Russian mood. It describes life realistically. It is endlessly confessional; and it is threaded through and through with a hunger for religion. It resembles the novels of Dostoevski or Tolstoi. Boris Pasternak, its author, has lived in Russia all through the Revolution. How could a man, raised in the atmosphere of the Russian Communist world, have produced such a novel, much less have got it printed?

This strong-minded author has managed to live in Russia as if Soviet Russia never existed. He has managed somehow to achieve an almost complete spiritual self-isolation. His father and mother were both Jewish. He himself belongs to the Russian-Greek Orthodox Church, which, by the way, is also curious. One can understand how a person, motivated by a wish for security, might leave the religion of a minority and join the religion of a majority. But to leave one persecuted religion in Russia and join another persecuted religion indicates an interesting and a curious kind of person. Nothing material, certainly, was gained by his conversion.

He is the son of a famous Jewish father, Leonid Pasternak, a famous portrait painter. His mother, Rosa Kaufmann, was a musician. He himself began his career as a student of music. He was a pupil of Scriabin. But he decided early that he would never be a good enough musician and gave it up. He went to Marburg, Germany, and studied philosophy under the great neo-Kantian, Professor Herman Cohen. He got back to Russia just about the beginning of the Revolution, in 1917. I do not know whether or not his parents ever returned, and they finally died in England.

In Russia this young Boris became a factory

worker. It was, of course, about the only way to get a passport into the new Soviet world. He worked in the Urals. (That is why the Ural Mountains area plays such a part in his novel.) Finally, having won a certain status as a factory worker, he got a position as a librarian. And the moment he found himself among books, Boris Pasternak forsook the materialist Soviet world.

He began to write poetry—poetry, in Russia, where everybody was writing factory placards! Even those who wrote short stories or movie scenarios really were writing propaganda leaflets. And he wrote poetry! It was poetry of a new kind, an experimental kind of poetry, a deep emotional kind of poetry that isolated him from the world. Yet he slowly won respect. People came to realize that he was the creative genius of a new Russian poetry. But as soon as he became noticed, he came under the eye of the regime. What was a man doing, writing poetry, in the modern, Russian, revolutionary age? He fell out with the regime.

He moved to a little house and began devoting the last few decades of his life to making translations of Shakespeare into Russian. It is said by those who know that these translations are magnificent.

Then he wrote the novel, *Dr. Zhivago*. It was ready for publication at the time when Khrushchev made his first denunciation of Stalin. Everybody thought that a modicum of freedom would be coming to Russia, and they talked about "the thaw." During this period Pasternak presented his novel to the publishing office. Khrushchev at that time was still smiling, so the publishers thought possibly the book could be published. They

suggested a few changes, as editors always do. While these discussions were going on with the government publishers, Pasternak also sent the manuscript to a Communist publisher in Italy. This publisher, who had broken with the Party after the suppression of the Hungarian revolution, published it, just as it was. Thereupon all negotiations between Pasternak and the Russian government stopped. And then the novel was given a Nobel Prize, which created a world storm.

This is a typical, old-style, Russian novel: there are hundreds of episodes scattered over a vast area; there are scores of characters with, for us, difficult names (and all translators of Russian novels, you may recall, are kind enough to give us a list of names and their variations on the first page). The main character, of course, is Dr. Zhivago. His first name is Yuri; his father's name is Andrei; so it is Yuri Andreievich Zhivago. The girl he married is Tonia, Antonina Gromeko. The girl he loved during most of the narrative, with whom he lived in the Ural Mountain town, is Lara, Larisa. Her family name is Guishar. Lara was married to a man named Pavel, who appears in the book later in disguise as a Communist commissar named Strelnikov. There are other characters, but these are the main ones.

The book begins on a Russian estate, in the childhood of Yuri Zhivago; then continues through his youth, in his student years in Moscow, through the abortive 1905 revolution; then on the battlefield in the Carpathians; in Moscow, at the beginning of the Revolution; then in the Urals, to which he and his family escape; in the forests of Siberia; back again to the town in the Ural Mountains; and winds up in Moscow. Hundreds of lives are interwoven; they meet, lose one another, and meet again under strange circumstances.

An uncle, Nikolai, an intellectual, later to

This is the final of five articles to appear in CARNEGIE MAGAZINE this season, derived from the series of book reviews that Dr. Freehof has given for the public the past twenty-five years at Temple Rodef Shalom.

become honored for a short time in the Revolution, talks to young Zhivago about life and its meaning, in typical, long, Russian conversations. The essence of his conversation and also that of most of the heroes in the book is always along the same line, that with the advent of Christianity the history of man changed: for the first time, the individual, as an individual, is honored; and the meaning of history, now and hereafter, is to maintain the life of the individual, to make each life meaningful. He thus pays warm tribute to the religion of his adoption, although in at least two passages he does grave injustice to Judaism.

The story of the book is not half so important as the story about the book. The novel has become one of the battlegrounds in the Cold War. We have fought two or three times over Berlin, and fought over Formosa and Quemoy. Now we are fighting over a

novel. This is rather curious. International powers have fought over land boundaries, over the provisos in a treaty, or over what weapons may or may not be used. But I do not think we can recall any time when great national forces have opposed each other over a book. The only precedent that comes to mind is from the eighth century, when the Moslems invaded Europe and their slogan was: "The Koran or the sword."

Yet this is not the best available book for a Cold War controversy. There are better books. There is, for example, *The Case of Comrade Tulayev*, where the main theme is that the Revolution is "cannibalistic"; or *The Fall of a Titan*, describing how Soviet Russia crushed Maxim Gorki, who spoke for the soul of the Russian people.

But this book is just a typical, old-style Russian novel. The author voices a few passages of dislike of the Revolution because it



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does not give the individual the freedom the Christian religion would want the individual to have, but by and large he does not attack the Revolution. It exists for him as if it were a distant windstorm. The novel has greatness because it describes the human personality magnificently and conveys a picture of the chaos covering a sixth of the world's surface. Dr. Zhivago seems only half aware of the Revolution except, of course, that on occasion it is the source of his personal misery. This is not an especially good book for the Cold War controversy.

But the Nobel Prize was given to this anti-Communist book, and this came at a time in the world's mood when we were ready to take it up with wild enthusiasm. Then, of course, the Russians took the other side, and Boris Pasternak has been denounced in the most shameless terms. He has been bitterly insulted and expelled from literary societies and urged to leave Russia. He seems to have borne this rather well and has refused to leave. Perhaps that, too, is a reason for the Russian government's choosing to make this particular book a bone of contention with the West.

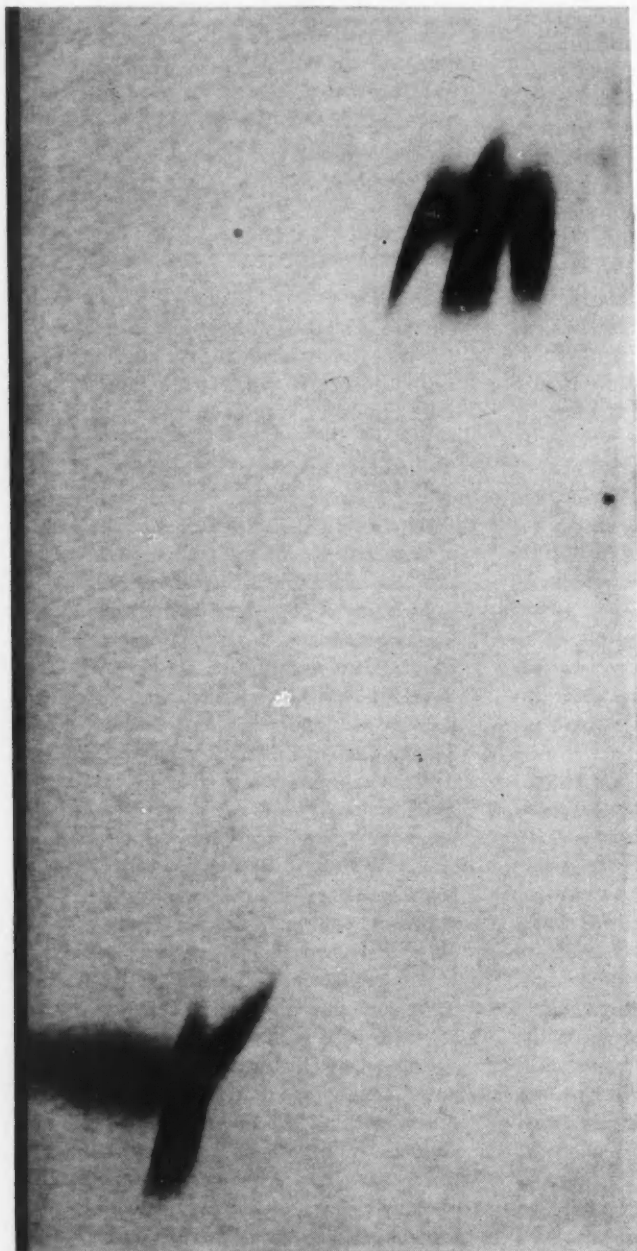
It is apparent that this man, accustomed to standing alone, is not afraid of the storm that rages about him. He has refused to leave Russia and has politely asked the powers that be to let him remain. Those authors of other anti-Soviet books who fled Russia and wrote their anti-Soviet books from the safety of distance, sometimes under the protection of the police of the anti-Russian nations, could be deprecated to the Russian people on the basis that they are traitors or, better still, they could be ignored as dead. But here is a famous Russian poet who has not run away, and who refuses to run away. He cannot be ignored. If he cannot be ignored, then he will have to be crushed. He has to be so besmirched that Russians will shy away from him. Not

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that the people will believe what the tamed literary officials say about him, but they will know it is dangerous to have anything to do with him. So, by this official vituperation, he is placed in a living exile inside Russia.

Perhaps, also, the Russian government has a better insight than we do into the real mood of the Russian people. Maybe it is worried precisely because this is a classic novel. Being classic and dealing with the misery of the people, it may touch a resounding chord, because there is, in reality, still much physical misery in Russia. Being meditative and confessional and dreamy like the classic Russian novel, it makes the Communist leaders suspect the failure of years of materialist propaganda. The officials may be saying: "Those Russian peasants whom we have propagandized endlessly with *Agitprop*—who knows what they are thinking in their hearts? They still have their inner thoughts that we have not reached, and that is dangerous."

Because this is a classic novel that has not only realism, but confessionalism and a strong religious mood, the Soviet leaders, faced with this book, know they may be facing failure. They have not destroyed the religious spirit in Russia. Its author, who is now famous, is also heroic. He stays in Russia with all the Russian people who cannot run away. Perhaps it is because the Russian people still has these "classic Russian" moods that there is not only literary but political history in Boris Pasternak's *Dr. Zhivago*.



The shape of flight

The shapes of things that fly have always been determined by the materials they are made of. Feathers form wings that are basically alike for all birds—and membrane forms an entirely different wing for insects. It takes thousands of years, but nature improves its materials and shapes, just as technology improves the materials and shapes of aircraft. But here, the improvements in materials are so rapid that designs become obsolete almost as soon as they become functional.

Today, our aeronautical designers and missile experts work with types of materials that didn't exist just a few short years ago. Steels are probably the most important examples: United States Steel has just developed five new types of steel for the missile program. They are called "exotic" steels because they have the almost unbelievable qualities necessary for unearthly flights.

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THE URN AND THE TREE

A commentary on the early days of Carnegie Museum

JAMES D. VAN TRUMP

TIME hath endlesse rarities, and shows of all varieties; which reveals old things in heaven, makes new discoveries in earth, and even earth itself a discovery . . . and a large part of the earth is still in the Urne unto us."

Thus wrote Sir Thomas Browne in the seventeenth century, and while the modern reader may well concur with the first part of the quotation, the last phrase would now be susceptible of considerable amendment. We have no foreknowledge of the future revelations of Time, and what the heavens may yet show forth is a matter of awesome conjecture, but the earth has yielded up much of its treasure, and contemporary man is familiar with its history.

With the advancement of science in the eighteenth and nineteenth centuries, that great "urne" became a cornucopia, spilling out across the continents a various store of objects—bones, knives, cities, and vanished forests. The surface of the world was also combed and swept; pictures, pots, flowers, machinery, and insects were gathered together, sorted, and classified. Storehouses were needed for all these displaced fragments of the past and present, and so the modern museum came about. These buildings, whether great or small, have become collectively a new urn, a simulacrum of the earth, though a repository separated, in most cases, from all

mortuary significance. By no means are all museums fully alive or freed from the old urn, but a properly functioning museum is a vessel of life in our civilization. Among the latter is certainly Pittsburgh's Carnegie Museum, which for sixty-five years has been a potent force not only in the community but in the larger world of science and learning.

Pittsburgh's museum, a part of Carnegie Institute, that vast cultural palace erected 1891-1907 by the munificence of Andrew Carnegie, is one of the leading natural history museums in the country. An early review of its history and appearance may be of interest not only to the local citizen who knows it well, but also to the visitor who sees it for the first time. It is not alone an urn, since it may be looked upon as a storehouse that engenders life. The great court at the back of the building with its surrounding galleries illustrating the upward evolution of organic existence may symbolize a splendid tree with its roots in paleontology and its ultimate branches the life of Man and his activities. The reader or the visitor is hereby invited to inspect both the urn and the tree.

This particular tree had a rather difficult time gaining a foothold in the industrial soil of Pittsburgh, for certainly the museum as an institution was late in coming to the city. The three exhibition rooms opened to the public at the first Carnegie Institute in 1895 were, however, an auspicious beginning and an augur of future growth. This embryo institution, new as it was to Pittsburgh, had behind it over a century of development in both Europe and America. Museums were, to some degree, an outgrowth of the Age of En-

Mr. Van Trump is an art historian who has specialized in nineteenth- and early twentieth-century architecture, and he has been much interested in the evolution of the museum during that period, both as a building type and as an institution. He has made an extensive study of the Carnegie Institute structure that will be included in his forthcoming book on Pittsburgh architecture.

lightenment, and the Louvre, opened in Paris in 1793, was the forerunner and herald of a new type of public organization—the museum for the people. The new urn was firmly established under democratic auspices, and Demos became the guardian of culture and leader of the Muses, in succession to the royal patron. The monarch's deserted palace, the urn of his glory, became the storehouse of Demos and his ministers, and the palatial archetype influenced the form in which later museum buildings were cast. Carnegie Institute, covering in its final version almost four and a half acres, is certainly no exception to this trend.

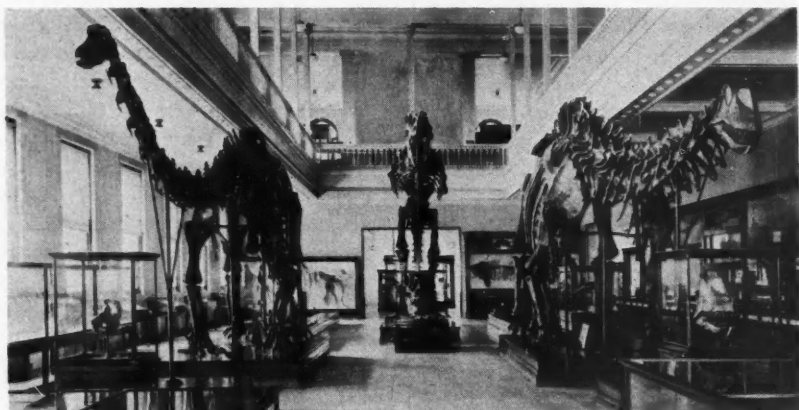
There were embryo museums in America even by the eighteenth century. At Harvard College in 1750 and in Philadelphia before 1770, Cabinets of Natural Curiosities were formed (possibly in emulation of the Ashmolean at Oxford, 1683), and at Charleston, South Carolina, a small natural history collection was opened in 1773, perhaps the first public museum in the United States. Collections gathered by private persons and shown to the public included those of P. E. du Simitière (opened to the public in 1782) and Charles Willson Peale (1785), both located in Philadelphia. Peale's museum contained the bones of a mastodon (unearthed in Connecticut in 1785), which the proprietor described as the "great American Incognitum." Rembrandt Peale, his son, also opened a museum in his house at Baltimore in 1814. These private collections were haphazard gatherings of miscellaneous objects, put together as much to entertain, amaze, or amuse the visitor as to instruct or edify him, and the ephemeral quality of these ventures testified to the lack of any large American public interest in museums.

When one considers all the years during which Pittsburgh was museumless, it is highly interesting that the city did possess

briefly a collection of the Peale type. The first museum organized west of the Allegheny Mountains, it was opened in a building at Fourth and Market Streets in 1828, and it was formed by the painter, James Reid Lambdin, who is chiefly remembered for his portraits. Lambdin was born in Pittsburgh in 1807, but he studied painting at Philadelphia, where he was undoubtedly familiar with Peale's repository. The Pittsburgh collection contained over fifty paintings (including canvases by Sully, West, Trumbull, and Lawrence), quadrupeds, minerals, fossils, coins, and Indian relics. This *omnium gatherum* was, to some degree, supported by public subscription, but it suffered the same fate as its eastern forerunners; after four years it was closed, and Lambdin departed for Louisville, Kentucky, taking his collection with him. Essentially it was the old German princely *Wunderkammer*, democratized to cater at best to the tastes of a small provincial elite or at worst to the average gawker in the streets. It was, however, a museum, and during the early years of Pittsburgh's Iron Age the idea survived only in the library cabinets of part-time naturalists and the curio vitrines of Victorian matrons.

As the nineteenth century progressed, museums continued to be formed as part of the activities of historical societies, academies of science and art, and other cultural groups. In 1823-24 the first American museum building, Pilgrim Hall, was constructed at Plymouth, Massachusetts, in the Greek Revival style, which inaugurated in this country that long series of such structures in the Classical mode that was almost ubiquitous until quite recently. In 1869 the American Museum of Natural History was founded in New York, and it produced in the course of its development an institutional pattern that could be used by new institutions of similar nature.

After the first ardors of Pittsburgh's passion



THE EDWARDIAN MUSEUM: THE DINOSAURS IN THEIR 1907 SETTING

Diplodocus carnegiei HATCHER

Tyrannosaurus rex OSBORN

Apatosaurus louisae HOLLAND

for manufacturing had somewhat abated, a renewed interest in the gentler aspects of life began once more to manifest itself. Cultural groups, including several scientific organizations, were formed during the course of the nineteenth century, yet the mortality rate among them was high. The by-laws of an Academy of Science and Art chartered in 1860 contained the specifications for a small museum, but this venture never developed. Even as late as the 1880's, learned societies were not abundantly evident in the Gateway to the West, but those that did exist, such as the Engineers Society of Western Pennsylvania (formed in 1880), the Art Society (1873), and the Botanical Society of Western Pennsylvania (1886) were instrumental in forming another Academy of Science and Art that was incorporated in 1890. Such Pittsburgh collections as were deposited with the Academy after its foundation were first stored in the old Thaw mansion downtown until the new Museum could be built.

The first version of Carnegie Institute, erected 1891-95 at the entrance to Schenley Park, was a highly interesting building. It

set the pattern of which the present structure is but an augmentation. Erected at a time when modern specialization was already becoming apparent in the world of culture, and separate buildings to accommodate some of the major divisions of that world were being built in the larger European and American cities, it is worthy of note that this structure was a kind of cultural omnibus, containing as it did a library, art gallery, museum, and concert hall. For all its elegant materials and its magnificent scale, the building is yet old-fashioned and provincial in conception. With its additions of 1904-07 it still remains an impressive structure, although today it can accommodate only with difficulty all the functions it houses.

Within the building, however, the various functions were kept separate, and the art and natural history departments were firmly segregated in opposite wings, the latter occupying the southeast section. On the first floor there was a lecture hall, and on the second, three large exhibition galleries where was held the opening exhibition arranged by Gustav Guttenberg (d. 1896), the curator of The Acad-

emy of Science and Art. The Academy, which made its headquarters in the new building, turned its collections over to the Museum and in return was granted the privilege of using the lecture hall for its illustrated lecture series, still a prominent feature of its activities. In 1935 the attendance at these functions became so large that they had to be held in the Music Hall.

Frank H. Gerrodette, the first director, entered on his duties in June, 1896, but resigned on September 19, 1896.

In 1898 W. J. Holland (1848-1932) was appointed director, and under his leadership the Museum moved rapidly forward to a position of importance among similar institutions in this country. A clergyman, educator, and scientist, he was an individual of many parts, one of the last specimens of the Renaissance ideal of the "complete" or unspecialized man. He was an entomologist of note, and his collection of Lepidoptera, deposited in the Museum, was a notable one. Much interested in paleontology, Dr. Holland guided work in that field, for which the Museum was especially noted, in the early years of this century. He retired in 1922.

The 1890's and the first decade of the twentieth century were the golden day of the capitalist world, and Andrew Carnegie was prodigal of the millions in his coffers. In those days the Museum often profited from his benefactions, and so many donations were coming in from other quarters that the Museum was overcrowded soon after it opened. The founder had also set up endowments for both the Museum and the Fine Arts Department, which were administered by the Carnegie Institute. The actual running expenses of the Museum were, therefore, taken care of, but the matter of physical expansion became of prime importance. Various projects were discussed, and finally in 1901 Carnegie approved the plans for the building as we know

it today, offering the trustees \$5,000,000 for the purpose of making the addition. The new urn was already in place, but there was not room for the tree to grow, so it was necessary for the container to be enlarged.

The presence of the great dinosaur skeletons that the Museum had acquired constituted one of the most compelling reasons for expansion. In such a brief study as this one can select only the most important and dramatic of its collections for mention, and no doubt the paleontological group at Carnegie would claim pride of place. Archeology had overwhelmingly captured the imagination of the nineteenth-century public, and all kinds of excavations, from the site of Troy to the dinosaur quarry in Utah, were looked upon with a wonder and fascination that seem a little naïve to a more blasé generation. What marvels would the earth yield next? The Tree of Life was beginning to take some recognizable form as a result of these excavations and unearthings of the past. Peale's "great Incognitum" had taken its place in the order of evolution, but it was no longer so interesting as the great prehistoric reptiles.

Not the least awed and interested of the spectators watching the emergence of this sunken world was Andrew Carnegie, who for many years beginning in 1899 gave the Museum a special fund for field work in paleontology. Every year expeditions worked in the Far West—Wyoming, Colorado, Nebraska, and Utah—and some notable finds were uncovered that made the Museum famous as a center of such research. *Diplodocus carnegiei*, discovered in Wyoming in 1899, was the earliest as it was one of the most spectacular trophies of these great dinosaur-hunting parties. The donor caused ten plaster casts of it to be made, which he presented to national museums from Russia to the Argentine. One rather suspects that the honor of having



THE DINOSAURS TODAY IN THEIR DRAMATIC, TENEBROUS CAVERN

this great creature named for him was one that he particularly valued.

The ancient historic past, as it was gradually unfolding through Egyptian excavation, also claimed the interest of the general public, and there was even a Pittsburgh branch of the Egypt Exploration Fund whose members contributed to the local collections. Andrew Carnegie, like many millionaires of the period, traveled in Egypt, and he donated to the Museum several objects, including a mummy and the wooden soul boat of Sesostri III, which was so large that it could not be taken into the old building. While the new Museum was being constructed, the boat was placed in a nearby shed, and when construction had advanced far enough, it was hoisted through the well of the interior court, where it was placed under a temporary covering until the outer walls could be built.

Dramatically lighted, it now presides over the Museum's Ancient Near East Hall.

The three years during which the additions were under construction were a time of trial for the Museum, since many of the collections could not be shown. The new building, opened in 1907, had a plenitude of rooms and courts for exhibition purposes, and larger and more convenient laboratories, storerooms, and offices. However much the style of the installations may have changed, the general form of the place has not been altered because no additions have been made to the building since it was opened.

A large Edwardian quietude pervaded the stately spaciousness of the galleries of that day. There was a good deal of marble, mahogany, and brass; great expanses of plate glass shone from display cases and the ample windows. The luminous marble elegance of

the great stair hall prepared the way for the long range of rooms on the east side of the structure. Despite the Puritan plainness of architecture, there lingered about these wide spaces an almost regal tone, a muted echo of their palatial inspiration. Gazing down the long vista, one had overwhelmingly the sense of a succession of drawing rooms arranged *en suite* in a royal palace, state apartments a little reduced in grandeur, "come down," as it were, to a democratic accessibility. The Edwardian galleries in general represented a sort of transition between nineteenth-century display techniques and the simplified, rigorously ordered, and artfully presented methods of today.

The Gallery of Useful Arts, which displayed the Heinz ivories and the DuPuy collection of objects of art, led into the Fossil Halls and the two-storied Hall of the Dinosaurs with a kind of grand inconsequence, an aristocratic disdain of the easy or artful approach to culture. Here were selections from the wealth of the ages, fragments of the history of the earth all properly arranged and labeled; this was an unadorned display presented forthrightly in the full light of day, and the spectator could take it or leave it. For the most part, he took it, even if his feet hurt him occasionally and his eye became a trifle glazed.

At the southeastern end of the Museum, the presentation of the exhibits was a little more popular, rather less formal, but there was still a good deal of marble and plate glass. The mounted specimens in the Hall of Mammals were—and are—beloved of Demos, particularly a group representing a camel driver attacked by Barbary lions. This dra-

matic and fascinating example of Victorian taxidermy, first exhibited in the Paris Fair of 1869, has recently been refurbished.

Frederic S. Webster, who was chief preparator at the Museum from 1897 to 1908 and the outstanding bird taxidermist of his time, was a pioneer in the development of habitat groups and, while he was at the Museum, made some notable contributions to exhibition technique.

The most dramatic objects in the Museum's collections remain today, as in those early days, *Diplodocus carnegiei*, *Apatosaurus louisae*, *Stegosaurus*, and *Tyrannosaurus rex*. The reconstructed skeletons of these great creatures, once naked to the light of the Edwardian day, are now presented to the contemporary public in the full panoply of the most advanced display technique, but the tremendous drama of these monsters is implicit in the bones themselves that arch like ruined osseous cathedrals above the museum-goer's head. Here the illusion of removal from the present is almost complete, the spectator knows nothing of alarms in Berlin or Moscow or even the weather in the streets, and the looming unreality of this buried world is for the moment almost real.

But this great cavern, an almost literal simulacrum of the earth, represents a later development in exhibition technique, and that is a story for another day. The Edwardian installations, however interesting, however brightly illuminated, have vanished—only the towering great bones remain. The Museum changes with the passage of time and the urn is mutable, but there is no reason why the tree that grows from it should not put forth even more splendid branches.





FOCUS turns its cameras on Ambassador Yeh of China.

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ART AND NATURE BOOKSHELF

THE ARTS OF THE MING DYNASTY

AN EXHIBITION ORGANIZED BY THE ARTS COUNCIL OF
GREAT BRITAIN AND THE ORIENTAL CERAMIC SOCIETY

Charles F. Ince & Sons, Ltd., London, 1958

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LXXX plus 104 pages (\$14.00)

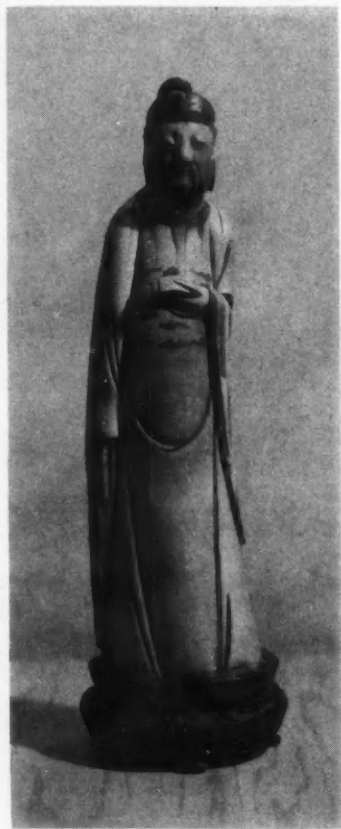
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THE Ming were a native Chinese dynasty who reigned from 1368 to 1643. Their first emperor, Hung-Wu, was instrumental in liberating his country from the rule of the foreign Yüan emperors who, in 1280, under Kublai Khan, grandson of the powerful Genghis Khan, made China part of the vast Mongol empire. With the advent of the Manchus from Manchuria, Ming rule came to an end. It had lasted 275 years.

Interest in Ming art, after having undergone an eclipse for the past several decades, is again asserting itself. Indeed, we may speak of a rediscovery of its achievements. In America, for instance, the exhibition held in 1952 at The Detroit Institute of Arts marked an effective step in that direction, and a significant contribution not only as to aesthetic appraisal but also as to scholarly investigation was made by the London exhibition organized in 1957 by The Arts Council of Great Britain and The Oriental Ceramic Society.

Now we are fortunate in having a permanent record of that exhibition in the shape of a catalogue, the excellence of which is vouchsafed by the authority of the eminent scholars who joined their efforts in this task. The handsome volume divides into an introductory text, 104 plates with numerous illustrations, and a descriptive, as well as informative, list of the close to four hundred objects that were exhibited.



STANDING FIGURE OF A SAGE

Ivory. Ming Dynasty.

H. J. Heinz Collection, Carnegie Institute

Sir Harry Garner, honorary secretary of the Oriental Society, wrote the introduction, as well as the chapters on lacquer, furniture, and metalwork including cloisonné; Basil Gray, keeper, the Oriental Department, British Museum, is the author on paintings, printing, and textiles; Arthur Lane, keeper, department of ceramics, Victoria and Albert Mu-

seum, furnished the text on ceramics; and, from the pen of Professor S. H. Hansford, head, Percival David Foundation of Chinese Art, University of London, are the pages on carvings in jade, ivory, and other materials.

The foregoing summary will afford, too, an index to the scope of the exhibition, in which not only English but also Continental and American collections participated with loans. Among the last we find that the museums of Boston, Cleveland, Kansas City, and Los Angeles were represented as the lenders of notable Ming paintings.

One of the tests of true scholarship is revealed not only by the positive statements offered throughout the pages of this work, but also by the frank assertions that, in the light of present knowledge, no definite opinions on certain problems may be offered.

Naturally, the arts under the Manchus—or under the Ch'ing, to use the name designation of that dynasty—were debtors to the Ming. Conversely, the Ming period was in debt to the preceding Yüan, a point sometimes overlooked. It is, therefore, with interest that we read in the section dealing with the historical background that one should not “disregard the great influence which the impact of the Mongols, i.e., the Yüan, had in opening up contacts with the civilizations of the West. The roads across central Asia under Mongol rule were busier and safer than ever before or since, and Europeans and western Asians were able without difficulty to bring in ideas, crafts and skills to the imperial court in China.” How, then, the importance of the Mongols in the realm of the arts manifested itself in the Ming period is duly considered in individual chapters.

Enlightened observations such as these are not isolated. Thus, for instance, we are reminded that “it would be wrong to assume that the influence of the court was entirely

towards ostentation in works of art. . . . The magnificence of the court ceremonials was necessary to impress the common people, and particularly the barbarians from other countries, of the power and wealth of China.” But Chinese emperors would cultivate the studies of paintings, porcelain, and jade, and “some of the porcelains made especially for court use in the early part of the dynasty . . . is simple and even austere.”

These instances, which are cited from the first pages of this book, may perhaps convey an idea of those that follow and of similar comment where not a single word is wasted.

This very virtue is perhaps an obstacle to a concentrated report on each class and phase of art discussed in this work. Suffice it to say, however, that the historical insight of the authors and their critical acumen linked with a sensitive approach to the subject, as well as the catalogue's admirably condensed wealth of information, are bound to make it a reliable and pleasure-giving companion and guide for those who either already are or will become interested in the arts of the Ming dynasty.

—HERBERT WEISSBERGER

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